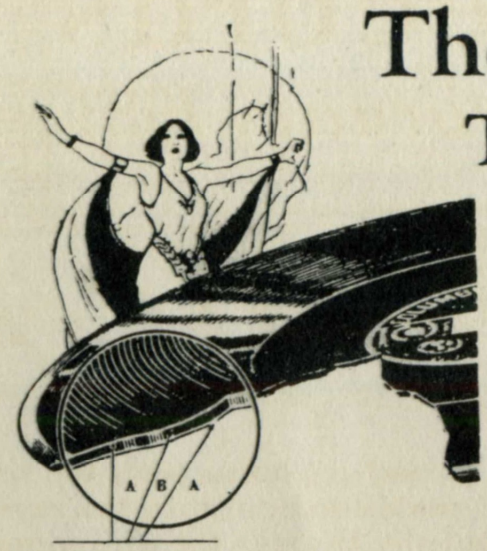
FEBRUARY 1923

COLUMBIA RECORDS

NEW PROCESS

The Joy of a Record That is Virtually *Noiseless*



This illustrates the laminated construction of the New Process Columbia Records.

A—illustrates the much smoother playing surfaces which are made of a new substance over which the needle travels almost inaudibly.

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Tonight put on your phonograph any of the records you enjoy most. Does the surface noise intrude and prevent you from completely enjoying the music? Tomorrow come in to see us and let us play for you a few of the new

Columbia

NEW PROCESS RECORDS

Instantly you will notice that the disconcerting surface noises which have always annoyed you are absent.

Columbia New Process Records will make your phonograph what it should be, a musical instrument of the highest, purest type.

Margaret Romaine

DEEP in Your Eyes by Jacobi is a simple song by a present-day composer. The record represents one stanza of song with a refrain in swinging rhythm. The music is a medium for the display of charming voice quality on the part of Margaret Romaine. It is a desirable record for entertainment in the home and for the pleasure of an intimate circle of friends.

I Passed by Your Window is a song after the style of an old folk melody. It was inspired by two stanzas of poetry, one in the mood of morning, the other that of evening—two tone pictures in delicate colorings. The song is so simply, so distinctly, and so perfectly expressed by the composer and the artist that the record will be appreciated by every one who hears it.

DEEP IN YOUR EYES. (Jacobi.) Soprano solo, Orch. Acc. Margaret Romaine.
I PASSED BY YOUR WINDOW. (Brahe.) Soprano solo, Orch. Acc. Margaret Romaine.
A-3747 10-inch Symphony $1.00

Charles Hackett

GOUNOD'S Opera, *Romeo and Juliet* has for its subject the Shakesperian drama of the same title.

The second act opens with the romantic garden scene. Into the mystic moonlight, through the whispering foliage, comes Romeo to sing under the window of Juliet. *Ah! Leve-toi soleil* (Fairest Sun, Arise) is addressed to her.

Charles Hackett has the capacity to realize a romantic situation, and the quality of voice to give the lyric an expression that thoroughly satisfies.

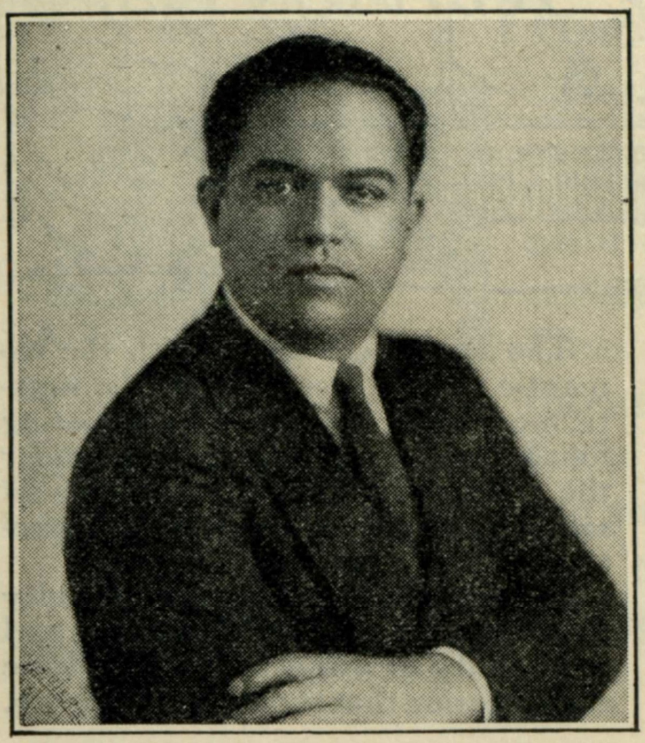
ROMEO AND JULIET—"Ah! Leve-toi soleil" (Fairest Sun, Arise). (Gounod.) Tenor solo, Orch. Acc. Charles Hackett.
98045 12-inch Symphony $1.50

Rosa Ponselle

THE time was May 8, 1823; the place London; the play *Clari—the Maid of Milan*, a play with verses by John Howard Paine, an American by birth but a wanderer by choice, and music partly composed, partly arranged by Henry R. Bishop. The climax of the drama pictured the return of the heroine, betrayed and deserted, to her old home. It was this situation which introduced *Home, Sweet Home*, a song which has survived for a century—a song which is even nearer and dearer to the hearts of the people today than it was when it was originally written.

The Ponselle voice has brought out all the yearning tenderness and subtle sentiment of the song.

HOME SWEET HOME. (Bishop.) Soprano solo, Orch. Acc. Rosa Ponselle. — 49935, 12-inch Symphony $1.50



Lumiere

Tandy Mackenzie

Tandy Mackenzie

SHAKESPEARE tells us:

"We are such stuff
As dreams are made on:
And our little life
Is rounded with a sleep."

Dreams—the very word conjures up memories. We see some dear face or some long-cherished hope that has carried through a large part of our lives.

Tandy Mackenzie uses his delightfully pleasing and sympathetic tenor as a medium to transport us, on the wings of this waltz-song, to the Land of Dreams; where we can unlock some of the little secret places, gaze again on beloved faces, and feel again the emotions of the days gone by.

DREAMS OF LONG AGO. (Caruso.) Tenor solo, Orch. Acc. Tandy Mackenzie. — 98044, 12-inch Symphony $1.50

Jose Mardones

BOITO'S *Mefistofele* is staged in four acts with a prologue. The story follows the poem by Goethe and in some respects is similar to Gounod's *Faust*. The prologue of the Boito opera opens in the nebulous regions of space in which float the invisible legions of angels who praise the Supreme Being with song.

Mefistofele enters upon the scene. Standing erect among the clouds, with his feet on the border of his cloak, he mockingly addresses the deity with the *Ave Signor* (Hail, Lord)! After this salutation, he gives information about Faust and is commanded to go upon earth to tempt the philosopher, who is too confident of his own wisdom. The character, Mefistofele, is one of the most prominent parts composed for a bass singer. Whenever Mardones appears in the rôle at the Metropolitan Opera House he always gives the part great distinction, in both his acting and singing.

Vives, a popular Spanish composer, has given the world many interesting works. *Maruxa* is one of his best known operas. The aria *Golondron* is one of the principal themes from this opera. It is sung in Spanish.

GOLONDRON from Maruxa. (Vives.) Bass solo, Orch. Acc. Jose Mardones.
MEFISTOFELE PROLOGO— Ave Signor (Hail, Lord!). (Boito.) Bass solo, Orch. Acc. Jose Mardones. — A-6225, 12-inch Symphony $1.50

Lucy Gates

LORD Alfred Tennyson first of all created the poem *Sweet and Low*. The music of Barnby enhances the expression of the poem.

Shattuck's *Chiming Bells of Long Ago* is a ballad in the manner of songs composed a number of years ago. It

is a song of memories and childhood fancies.

The interpretations of Lucy Gates are exquisite. The voices of the Shannon Four blend excellently with the voice of Miss Gates in the refrains.

Lucy Gates

This vocal combination with the nature of the songs and the beautiful orchestral accompaniment with its wood-wind and bell effects makes this record a very desirable one to add to the standard collection.

SWEET AND LOW. (Barnby.) Soprano solo and Male Qt.-Wood-wind Orch., and Celesta Acc. Lucy Gates and Male Quartet.
CHIMING BELLS OF LONG AGO. (Shattuck.) Soprano solo and Male Qt.-Wood-wind Orch., and Celesta Acc. Lucy Gates and Male Quartet.
A-3749 10-inch Symphony $1.00

Toscha Seidel

THE *Angel's Serenade* by Braga won popular favor many years ago, and, because of the sentiment suggested by the music, it has held its popularity.

The composition was originally written for voice with violin obbligato, representing a conversation between an angel and a child. It is not difficult to imagine the strains of the violin as the voice of an angel from afar and the more earthly human voice as that of the child, sometimes coming together, then each one giving voice to its own thought.

Toscha Seidel plays the well-known melody with fine sympathy. The violin in the hands of this artist, along with the piano accompaniment creates an illusion in the mind of the listeners—a personification in tones—the voices of the angel and the child.

ANGEL'S SERENADE (Braga-Pollitzer.) Violin solo, Francesco Longo at the piano. Toscha Seidel
98046 12-inch Symphony $1.50

Moore and Davis

EVER hear music come from a common, everyday carpenter's handsaw?

Well then, you have a real treat waiting for you. Moore and Davis have made this humble instrument into a real music producer. A harp-guitar has been added to play the accompaniments.

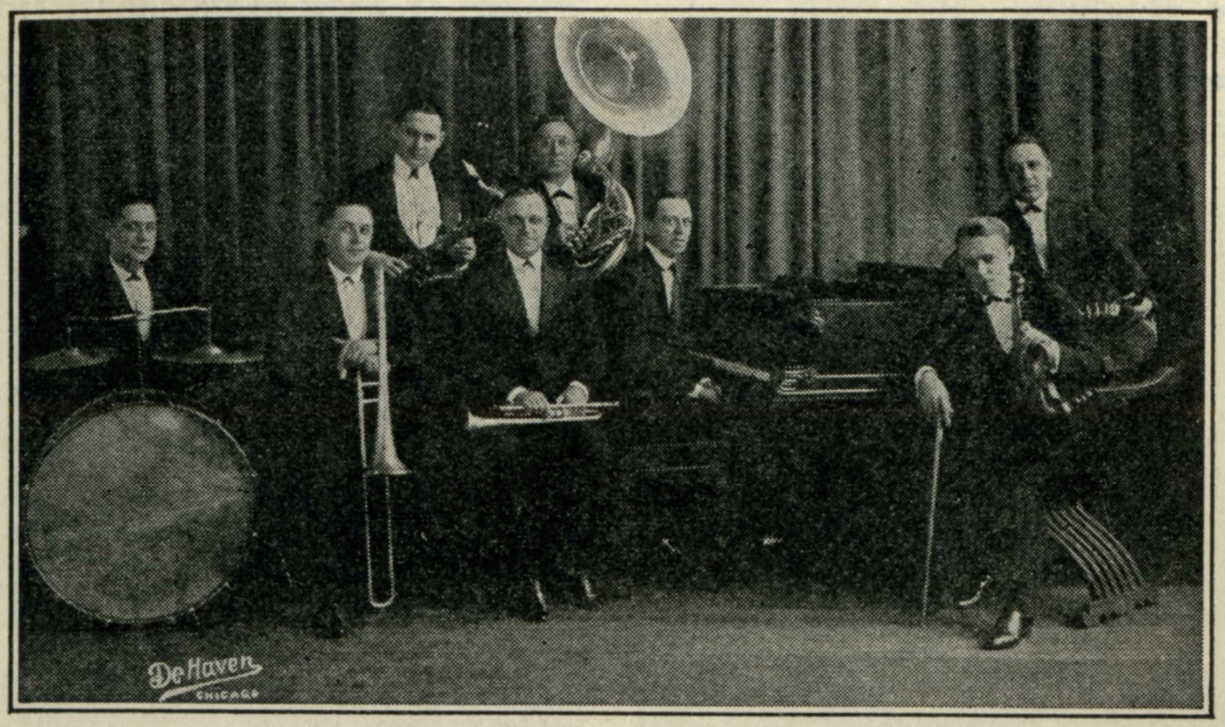
Just listen to them play *Old Black Joe*. Rasp!—never a bit of it. But an exquisite quality of tone that's simply indescribable.

Then reverse the record to *The Last Rose of Summer*. It's just as choice.

How do they do it? Goodness me, you're only the 999th. We can only say—yes, it's a real saw and it's a treat to hear it.

THE LAST ROSE OF SUMMER. Intro. "Believe Me If All Those Endearing Young Charms." (Moore.) Handsaw and Harp-guitar duet. Moore and Davis.
OLD BLACK JOE. (Foster.) Handsaw and Harp-guitar duet. Moore and Davis.
A-3750 10-inch 75c

Dance Music



Frank Westphal and His Orchestra

Frank Westphal and His Orchestra

THOSE STAR SPANGLED NIGHTS IN DIXIELAND is rich in luscious brass harmonies. There is a soprano sax duet with the banjo holding the rhythm, after which, another sax, with a lower voice delivers a flowery speech of appreciation with appropriate gestures while the rest of the orchestra chatters approvingly.

The decided feature of *Carry Me Back to My Carolina Home* is the piano interpolation by Westphal himself. The geography of the selection is slightly mixed, for the melody of "Carry Me Back to Old Virginia" appears now and again throughout the piece. What difference does it make, however, what State of the Union is concerned? All you have to do is to hear the tune once and you won't need to be carried back. You will dance back every step of the way.

THOSE STAR SPANGLED NIGHTS IN DIXIELAND. (Cantor, Ruby and Wendling.) Fox Trot. Frank Westphal and His Orchestra.
CARRY ME BACK TO MY CAROLINA HOME (Silver.) Fox Trot. Frank Westphal and His Orchestra.

A-3755 10-inch 75c

The Columbians

HAD old Diogenes, with his flashlight and his rubber-heels, gone snooping in the neighborhood of Times Square a few weeks ago, he would have found his honest man and a simply stunning show in the bargain.

When the house lights were dimmed and the curtain rose on the opening night of Irving Berlin's

Music Box Revue 1922-1923, the ordinary blasé "first nighters" sat on the edges of their seats and gasped. Beauty, Mirth and Melody, the three Graces of the musical show were there—and they had brought along all their friends and relatives.

Some of you will not get to see the *Music Box* even though you come to New York, but you can all dance to its music.

Here we have The Columbians playing two *Music Box* melodies. On both sides of the record you will hear some excellent four-handed piano passages.

CRINOLINE DAYS. Intro. "Will She Come from the East," from "Irving Berlin's Music Box Revue." (Berlin.) Medley Fox Trot. The Columbians.
PACK UP YOUR SINS AND GO TO THE DEVIL. Intro. "Bring on the Pepper," from "Irving Berlin's Music Box Revue." (Berlin.) Medley Fox Trot. The Columbians.

A-3761 10-inch 75c

Paul Specht and His Orchestra

TRYING to describe the work of Paul Specht and His Orchestra is like trying to set down on paper one's impressions of a Rembrandt, or a Corot, or a Titian. The deep appreciation is there, the words are locked up inside, but they simply won't come out.

In the field of present-day dance—music—art, this organization is one of the Old Masters.

This month they play a fox-trot foursome, including two show numbers—one from *The Yankee Princess*, the other from *The Lady in Ermine*.

We list Specht's two records together, because that's how you will want to buy them. To hear one is to want both.

To those of you who like your classics modernized, we particularly recommend *One Night in June*. This selection has everything your heart—or rather your feet—could desire, including a christening touch of Tchaikovsky's *June*, played as a delightful duet by a muted cornet and piano.

WHEN HEARTS ARE YOUNG. Intro. "Marianna," from "The Lady in Ermine." (Romberg) (Goodman-Gilbert.) Medley Fox Trot. Paul Specht and His Orchestra.
I STILL CAN DREAM. Intro. "In the Starlight," from "The Yankee Princess." (Kalman.) Medley Fox Trot. Paul Specht and His Orchestra.

A-3760 10-inch 75c

AWAY DOWN EAST IN MAINE. (Donaldson.) Fox Trot. Paul Specht and His Orchestra.
ONE NIGHT IN JUNE. (Snyder, Lange and Klapholz.) Fox Trot. Paul Specht and His Orchestra.

A-3759 10-inch 75c

Yerkes' S.S. Flotilla Orchestra
The Happy Six

IVY got its start in Chicago and spread fast. It is popular all over the country. Played in "Chicago" tempo it is one of those slow fox-trots in which the rhythm is accentuated, making it almost impossible for you to get out of step. Yerkes' S. S. Flotilla Orchestra introduces several novel effects, the drummer especially being right on the job.

The composer of "Stumbling," "Kitten on the Keys," and "Tricks" has added another number to his list of novelties. This time it is *Dumbell*, a worthy companion to the others. Several instruments introduce themselves in short solos at the beginning and then they all get together for a while. Later on, the saxophone and clarinet come to the

front with some fancy work. *Dumbell* makes an excellent encore after *Ivy* has been played.

IVY. (Johnson and Jones.) Fox Trot. Yerkes' S.S. Flotilla Orchestra.
DUMBELL. (Confrey.) Fox Trot. The Happy Six.
A-3764 10-inch 75c

Columbia Dance Orchestra

CALL ME BACK PAL O'MINE is a waltz song whose memory-stirring strains will keep you humming the air long after the dance is over.

Save The Last Waltz For Me and *Lover's Lane With You* have all that music can give to make a perfect waltz—the time, the harmony that puts into it encore-after-encore quality—plus a dash of *Three O'Clock in the Morning*. These two numbers are from "Sue, Dear."

Both are given the last pinch of perfection by the Columbia Dance Orchestra and the faultless reproduction of the Columbia New Process Record.

CALL ME BACK PAL O'MINE. Intro. "He Was a Pal O'Mine." (Dixon.) Medley Waltz. Columbia Dance Orchestra.
SAVE THE LAST WALTZ FOR ME. Intro. "Lover's Lane With You," from "Sue Dear." (Johnson and Austin.) Medley Waltz. Columbia Dance Orch.
A-3752 10-inch 75c

Paul Biese's Orchestra

THESE latest Biese fox-trots are the best in his entire Columbia career. They are filled to overflowing with kaleidoscopic effects and possess the accentuated, staccato rhythm which makes for success in the recording of modern dance music.

We are not at all surprised when *Vamp Me* opens with a few bars of "The Vamp" which all dancers will remember as a tremendous hit a few years back. Then follows some more or less staid and stately measures, after which we get down to brass tacks. The banjo accepts the cornet's cordial invitation and vamps in a thorough, albeit somewhat rough, fashion. It becomes so ardent that the Biese saxophone playing the part of pompous papa, steps in and stops it. In the background the piano acts for all the world like an agitated maternal parent running up and down the stairs trying to hear what is going on and at the same time keep out of the line of fire.

Each time you play *To-morrow (Will Be Brighter Than Today)* you will get more out of it. It's like reading a good book or seeing an exceptionally good play.

There is one elusive little strain toward the beginning that darts in and out again like a gleam of sunlight —a strain of Chaminade's "Scarf Dance." See if you can spot it. By all means listen carefully to the solo by the booming bass sax.

VAMP ME. (Gay.) Fox Trot. Paul Biese's Orchestra.
TOMORROW (Will Be Brighter Than Today). (Owens and Halstead.) Fox Trot. Paul Biese's Orchestra.
A-3756 10-inch 75c

Eddie Elkins' Orchestra

WHAT ever has gotten into the cornet player in *Who Cares*? He is going along real peaceful like when, all of a sudden, he skids on a banana peel or something stings him behind his back, and, with a squeal of surprise he throws a fit of musical hysterics. Gurgling and choking he chases off about a block ahead of the other fellows. He can't be badly hurt, however, for after a bit he manages to blow himself back into line again.

The orchestration of *Blue* gives practically every member of the orchestra an opportunity to show his

stuff. And how they do measure up to it! There are cornet, trombone and sax leads with a duet between the cornet and tenor sax as an added feature.

BLUE. (Handman.) Fox Trot. Eddie Elkins' Orchestra.
WHO CARES? (Ager.) Fox Trot. Eddie Elkins' Orchestra.
A-3751 10-inch 75c

Criterion Quartette

THE sacred song sings itself into the mind and heart of the listener. It is a slogan—a potent stimulant to the soul.

This record of two sacred songs, *Drifting Down* and *Sometime, Somewhere*, made by the Criterion Quartette, unaccompanied, brings the satisfaction afforded by sacred music into the every day presence of those who enjoy it most.

DRIFTING DOWN. (Hackleman.) Male Quartet. Criterion Quartet.
SOMETIME, SOMEWHERE. (Spooner.) Male Quartet. Criterion Quartet.
A-3748 10-inch 75c

Edith Wilson and Johnny Dunn's Original Jazz Hounds

HER man goes and leaves Edith—permanent! Old ingrowin' blues set in. Edith turns plumb evil—she says so herself. Johnny Dunn and his blues-sobbin' houn's lean on it and sympathize mighty moanful and powerful wicked. Yes she's evil—she admits it—but she is desperate good company!

Get this—in the same package—*Pensacola Blues*.

EVIL BLUES. (Bradford.) Comedienne and Jazz Band. Edith Wilson & Johnny Dunn's Original Jazz Hounds.
PENSACOLA BLUES. (Home Again Croon.) Comedienne & Jazz Band. Edith Wilson and J. Dunn's Orig. Jazz Hounds.
A-3746 10-inch 75c

POPULAR SONGS

Eddie Cantor

Eddie Cantor

THIS Eddie Cantor pair is as welcome as a touchdown in the last five minutes of play with the score tied, or a home run with the bases full, or a ton of coal.

Sophie was seventeen and had never been kissed—*once*. Oh, no! Her kisses came in twos and threes. One kiss and Eddie went numb all over; two kisses made him hear Mendelssohn's Wedding March; after the third he felt like a combination of Valentino and the Sheik.

He Loves It gives you a photographic likeness of the man who must have furnished the inspiration for Kipling's "A Fool There Was"; a man who is about as popular with his wife as the Republican Party is down South.

Eddie is using these two songs regularly in "Make It Snappy," the show with which he is now touring the country. To those of you who have heard him put them over, we need say nothing more. To those who haven't, we say—"Don't deny yourselves any longer."

SOPHIE (I Go So Far With Sophie and Sophie Goes So Far With Me), from "Make It Snappy." (Silver.) Comedian, Nov. Orch. Acc. Eddie Cantor.
HE LOVES IT. (Wendling.) Comedian, Novelty Orch. Acc. Eddie Cantor.
A-3754 10-inch 75c

Nora Bayes

Nora Bayes

EACH of the two latest Nora Bayes' numbers is of the "high brown" variety, guaranteed to leave a decidedly pleasant taste after taking.

Let us introduce *Lovin' Sam (The Sheik of Alabam')*. Sam is a love bootlegger. Although only a humble valet to a lot of equally humble horses, he has been the cause of countless divorces. With his vamping eye, rainbow-hued haberdashery and clothes as loud as a sixty-piece brass band, he simply stupefies them. One glance from him means a round trip to Reno—married one way and free the other.

Napoleon Brown, our other hero, happened to arrive at the home of his light o' love a little off schedule. What he found caused him to tell the world *Daddy's Goin' Huntin' Tonight*. It appears from what he says he is loaded for another dear.

LOVIN' SAM (The Sheik of Alabam'). (Ager.) Comedienne, Orch. Acc. Nora Bayes.
DADDY'S GOIN' HUNTIN' TONIGHT. (Myers.) Comedienne, Orch. Acc. Nora Bayes.
A-3757 10-inch 75c

Van and Schenck

VAN AND SCHENCK sing two songs of longing—longing, as Keats says: "For a beaker full of the warm South."

First, we hear them begging and imploring a certain *Georgia Cabin Door* to swing wide open for a pair of rolling stones who expect to come rolling home with an accumulated store of bitter experience—and little else—to show for their travels. In the second verse, Van's dialect sounds remarkably like that of Bert Williams.

Through the old, familiar Kentucky hills goes the wanderer. Blue grass is everywhere; everywhere is happiness and sunshine. Then comes the awakening—the time when he finds everything has been a dream. But the *Kentucky Echoes* keep on calling to him and some day he must go back to "Ol' Kaintuck" because its lure is too strong to resist.

GEORGIA CABIN DOOR. (Young and Squires.) Comedians, Orch. Acc. Van and Schenck.
KENTUCKY ECHOES. (Gilbert and Reilly). Comedians, Orch. Acc. Van and Schenck.
A-3753 10-inch 75c

Edwin Dale

THOSE who have seen "Blood and Sand"—and who, among us, has not—remember the selection played by the orchestra during all the love scenes. The selection is *You Gave Me Your Heart*. It is a ballad in tango tempo, and as seductive a song as ever caused a senorita to toss a rose from her balcony to her serenading cavalier below.

Except for the fact that it is a ballad, *A Picture Without a Frame* is different in every way.

The theme interpolated by the orchestra is a most appropriate one—"A Pretty Girl, a Summer Night," a song our mothers and fathers will remember as having been sung by Della Fox in "Wang."

YOU GAVE ME YOUR HEART. (Snyder.) Tenor solo, Orch. Acc. Edwin Dale.
A PICTURE WITHOUT A FRAME. (Von Tilzer.) Tenor solo, Orch. Acc. Edwin Dale.
A-3762 10-inch 75c

Shannon Four

THE old negro "Mammy" of Civil War days is virtually as extinct as the dodo. Still we never tire of hearing songs about her, though we are reasonably sure those who write them probably never had a "mammy" as part of their household equipment.

Carolina Mammy and *Open Your Arms My Alabamy* are two of the best. The Shannon Four get in a lot of close harmony, which is what lovers of male quartettes want.

In *Open Your Arms My Alabamy*, the quartette breaks off from the original melody long enough to softly sing one chorus of *I'se Gwine Back to Dixie*. The interpolation starts with the baritone taking the lead, while the others hum an accompaniment. Then the bass exhibits his low notes, after which each one picks up his part and carries on.

CAROLINA MAMMY. (James.) Male Quartet, Orchestra Acc. Shannon Four.
OPEN YOUR ARMS MY ALABAMY. (Meyer.) Male Qt. Orch. Acc. Shannon Four.
A-3763 10-inch 75c

Strand *Dolly Kay*

Dolly Kay

HARK to the tale of the torrid trumpeter who is called *Hot Lips* because of the high temperature of his jazz. Can he blow a heavy horn? You tell 'em, Dolly!

Blue is exactly that. If her song affects the man Dolly has on her mind the way it ought to, he'll put on his seven-league boots and come right back home without any coaxing.

There is a very susceptible saxophone that sighs and sobs all the way through the record as though its musical heart would break.

HOT LIPS. (Busse, Lange and Davis.) Comedienne, Orch. Acc. Dolly Kay.
BLUE. (Handman.) Comedienne, Orch. Acc. Dolly Kay.
A-3758 10-inch 75c

"The Eastern Atmosphere" in Music

EVERYBODY is familiar with the Oriental flavour in music—a kind of aromatic harmony which, peculiarly enough, is distilled anywhere but in the East itself. The same family likeness exists between practically all music which has been written to describe or to portray anything East of Suez—whether the subject matter be in the scented Shalimas of Kashmir, the devotional banks of the Ganges, the deserts of Arabia, or the mountains of Persia. Even Japanese airs are not exempt from the imputation of kinship, although their tempo is usually distinctive, and interwoven with bright staccato—a style that has been admirably parodied in Sullivan's music to the *Mikado*.

On the whole it is a good thing for music-lovers that composers have infused the crude musical imaginings of the East with the balm of occidental genius. There is scarcely any "Eastern" music in this country which can be described as anything but excellent. Much of it is brilliant.

The atmosphere achieved in the majority of these compositions suggests the brazen clang of the gongs calling worshippers to the Mosque, the overwhelming heat of the sun, the aroma of incense and spices, the leisurely confusion of the bazaars, and usually a measured camel-walk of a rhythm that lulls the senses into a soothing, dreamy appreciation.

There are many striking examples of this "atmosphere" amongst the records by the Columbia Company For the convenience of the reader we append a selection. *The Kashmiri Song* from the famous Indian Love Lyrics (*Columbia Record* A3562), sung by Louis Graveure; the *Bell Song* from *Lakme* (Hindu), sung by Maria Barrientos (49151), and Florence Macbeth (A6189), and *Where My Caravan Has Rested*, sung by Rosa and Carmela Ponselle (80392).

Amongst orchestral records none is so strikingly instructive and so perfectly proportioned as the *Scheherazade Suite Symphonique* by Rimsky-Korsakov, played by Cincinnati Symphony Orch. and The Russian Ballet Orch. (A6172-A5878).

And then there are, of course, heaps of Columbia Dance Records with an Eastern flavour, and many more ballads and instrumental selections.—*The Musico's Club*.

Records Issued Since 1923 Catalogue

	Number	Size	Price
Ah! Leve-toi Soleil Hackett	**98045**	12	1.50
All for Love Mike Van & Schenck	**A3735**	10	.75
All Muddled Up—F-t. Specht&Or.	**A3740**	10	.75
Angel's Serenade Toscha Seidel	**98046**	12	1.50
Away Down in Maine F-t. Specht	**A3759**	10	.75
BAYES NORA			
Daddy's Goin' Huntin' Tonight	**A3757**	10	.75
Lovin' Sam	**A3757**	10	.75
Mammy's Carbon Copy	**A3742**	10	.75
You Need Someone	**A3742**	10	.75
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See: Dance Music			
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He Loves It	**A3754**	10	.75
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Carolina Mammy Shannon Four	**A3763**	10	.75
Carry Me Back—F-t. Westphal Or.	**A3755**	10	.75
Chiming Bells Gates & Qt.	**A3749**	10	1.00
Choo Choo Blues—F-t. Westphal	**A3743**	10	.75
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For the Sake of Auld Lang Syne	**A3734**	10	.75
My Buddy	**A3734**	10	.75
Picture Without a Frame	**A3762**	10	.75
You Gave Me Your Heart	**A3762**	10	.75
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Away Down in Maine Specht	**A3759**	10	.75
Bees' Knees Ted Lewis & Band	**A3730**	10	.75
Blue Eddie Elkins' Orch.	**A3751**	10	.75
Carolina in Morning Elkins' Or.	**A3737**	10	.75
Carry Me Back Home Westphal	**A3755**	10	.75
Choo Choo Blues Westphal&Or.	**A3743**	10	.75
Crinoline Days Columbians	**A3761**	10	.75
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Dumbell The Happy Six	**A3764**	10	.75
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I Found Clover Happy Six	**A3741**	10	.75
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Ivy Yerkes' S.S. Flotilla Or.	**A3764**	10	.75
Lovin' Sam Ted Lewis & Band	**A3730**	10	.75
One Night in June Specht Or.	**A3759**	10	.75
Pack Up Your Sins Columbians	**A3761**	10	.75
Silver Swanee Elkins' Orch.	**A3737**	10	.75
Sixty Seconds The Columbians	**A3745**	10	.75
That Barkin' Dog Westphal Or.	**A3743**	10	.75
Those Star Nights Westphal Or.	**A3755**	10	.75

	Number	Size	Price
Time Will Tell Happy Six	**A3741**	10	.75
Tomorrow Paul Biese's Or.	**A3756**	10	.75
Tomorrow Morning Elkins' Or.	**A3745**	10	.75
Vamp Me Paul Biese's Or.	**A3756**	10	.75
When Hearts Are Young Specht	**A3760**	10	.75
Who Cares Eddie Elkins' Or.	**A3751**	10	.75
Waltzes			
Call Me Back Pal. Columbia Or.	**A3752**	10	.75
La Golondrina Prince's Dance Or.	**A3724**	10	.75
Save Last Waltz Columbia Or.	**A3752**	10	.75
Three O'Clock in Morning P.D. Or.	**A3724**	10	.75
Waltzing the Blues Specht & Or.	**A3740**	10	.75
Deep in Your Eyes Romaine	**A3747**	10	1.00
DEIRO, GUIDO			
Neapolitan Polka	**A3728**	10	.75
Western Stars	**A3728**	10	.75
Dream of Romany—F-t. Specht	**A3738**	10	.75
Dreams of Long Ago Mackenzie	**98044**	12	1.50
Drifting Down Criterion Qt.	**A3748**	10	.75
Dumbell—F-t. The Happy Six	**A3764**	10	.75
DUNN'S ORIGINAL JAZZ HOUNDS—See: Dance Music			
ELKINS', EDDIE, ORCHESTRA			
See: Dance Music			
Evil Blues Wilson & Dunn	**A3746**	10	.75
Fate—F-t. Ted Lewis & His Band	**A3738**	10	.75
FAUST—Soldier's Chorus			
Metropolitan Opera House Or.	**A6224**	12	1.50
FERERA, FRANK			
Maui Girl	**A3739**	10	.75
Moanalua Hula	**A3739**	10	.75
FISK UNIVERSITY SINGERS			
I Know I Have Another Building	**A3726**	10	.75
I Want To Be Ready	**A3726**	10	.75
For Sake of Auld Lang Syne Dale	**A3734**	10	.75
Four O'Clock Blues—F-t. Dunn's	**A3729**	10	.75
GATES, LUCY & MALE QT.			
Chiming Bells of Long Ago	**A3749**	10	1.00
Sweet and Low	**A3749**	10	1.00
Georgia Cabin Door Van&Schenk	**A3753**	10	.75
Gioconda—Cielo e Mar Hackett	**98040**	12	1.50
Golondron "Maruxa" Mardones	**A6225**	12	1.50
HACKETT, CHARLES			
Gioconda—Cielo e Mar	**98040**	12	1.50
Romeo and Juliet—Leve-toi	**98045**	12	1.50
HAPPY SIX—See: Dance Music			
Hawaiian Blues F-t. Dunn's Jazz	**A3729**	10	.75
He Loves It Eddie Cantor	**A3754**	10	.75
Home Sweet Home R. Ponselle	**49935**	12	1.50
Homing Carmela Ponselle	**A3732**	10	1.00
Hot Lips Dolly Kay	**A3758**	10	.75
I Found Clover—F-t. Happy Six	**A3741**	10	.75
I Know I Have Building Fisk	**A3726**	10	.75
I Passed By Window Romaine	**A3747**	10	.75
I Still Can Dream—F-t. Specht	**A3760**	10	.75
I Want To Be Ready Fisk Singers	**A3726**	10	.75
I Wonder How Old Folks Seagle	**A3725**	10	1.00
If You Don't Think So Crumit	**A3744**	10	.75
Ivy—F-t. Yerkes Flotilla Or.	**A3764**	10	.75
JACOBSEN, SASCHA			
Canzonetta	**A6223**	12	1.50
Spanish Dance	**A6223**	12	1.50
JOLSON, AL			
Lost (A Wonderful Girl)	**A3744**	10	.75

	Number	Size	Price
KAY, DOLLY			
Blue	A3758	10	.75
Hot Lips	A3758	10	.75
Kentucky Echoes Van & Schenck	A3753	10	.75
La Golondrina—Wtz. Prince's Or.	A3724	10	.75
Last Rose Summer Moore, Davis	A3750	10	.75
LEWIS, TED AND HIS BAND			
See: Dance Music			
Lost (A Wonderful Girl) Jolson	A3744	10	.75
Lovin' Sam—F-t. Ted Lewis & Bd.	A3730	10	.75
Lovin' Sam Nora Bayes	A3757	10	.75
MACBETH, FLORENCE			
Robin Adair	A3733	10	1.00
When I Was Seventeen	A3733	10	1.00
MACKENZIE, TANDY			
Dreams of Long Ago	98044	12	1.50
Mammy's Carbon Copy Bayes	A3742	10	.75
Manon Lescaut—			
In trine morbide Rosa Ponselle	79971	10	1.00
MARDONES, JOSE			
Golondron from Maruxa	A6225	12	1.50
Mefistofele Prologo	A6225	12	1.50
Maui Girl—Waltz Ferera	A3739	10	.75
Mefistofele Prologo Mardones	A6225	12	1.50
METROPOLITAN O. H. ORCH.			
Soldiers' Chorus—Faust	A6224	12	1.50
Tannhauser March	A6224	12	1.50
Mexican Blues L. Williams & Bd.	A3736	10	.75
Mississippi Choo Choo Seeley	A3731	10	.75
Moanalua Hula Ferera	A3739	10	.75
MOORE AND DAVIS			
Last Rose of Summer	A3750	10	.75
Old Black Joe	A3750	10	.75
My Buddy Edwin Dale	A3734	10	.75
Neapolitan Polka Deiro	A3728	10	.75
Oh Promise Me Carmela Ponselle	A3732	10	1.00
Old Black Joe Moore & Davis	A3750	10	.75
One Night In June—F-t. Specht	A3759	10	.75
Open Your Arms Shannon Four	A3763	10	.75
Orientale Trio de Lutece	A3727	10	.75
Pack Up Sins—F-t. Columbians	A3761	10	.75
Pensacola Blues Wilson & Dunn	A3746	10	.75
Picture Without Frame Dale	A3762	10	.75
PONSELLE, CARMELA			
Homing	A3732	10	1.00
Oh Promise Me	A3732	10	1.00
PONSELLE, ROSA			
Home Sweet Home	49935	12	1.50
ManonLescaut—In trine morbide	79971	10	1.00
PRINCE'S DANCE ORCH.			
See: Dance Music			
Robin Adair Macbeth	A3733	10	1.00
ROMAINE, MARGARET			
Deep in Your Eyes	A3747	10	1.00
I Passed By Your Window	A3747	10	1.00
ROMEO AND JULIET			
Ah! Leve-toi soleil Hackett	98045	12	1.50
Save Last Waltz—Columbia Or.	A3752	10	.75

	Number	Size	Price
SEAGLE, OSCAR			
I Wonder How Old Folks Are?	A3725	10	1.00
Where Morning Glories Twine	A3725	10	1.00
SEELEY, BLOSSOM			
Mississippi Choo Choo	A3731	10	.75
Way Down Yonder in N. Orleans	A3731	10	.75
SEIDEL, TOSCHA			
Angel's Serenade	98046	12	1.50
SHANNON FOUR			
Carolina Mammy	A3763	10	.75
Open Your Arms My Alabamy	A3763	10	.75
Yale Songs Medley	A3723	10	.75
Silver Swanee—F-t. Elkins' Or.	A3737	10	.75
Simple Aveu Trio de Lutece	A3727	10	.75
Sixty Seconds—F-t. Columbians	A3745	10	.75
Soldiers' Chorus—Faust M.O.H.	A6224	12	1.50
Sometime, Somewhere Criterion	A3748	10	.75
Sophie Eddie Cantor	A3754	10	.75
Spanish Dance Jacobsen	A6223	12	1.50
SPECHT, PAUL & HIS ORCH.			
See: Dance Music			
Sweet and Low Gates & Male Qt.	A3749	10	1.00
Tannhauser March Met.O.H.Or.	A6224	12	1.50
That Barkin' Dog—F-t. Westphal	A3743	10	.75
Those Star Spangled Westphal	A3755	10	.75
Three O'Clock in Morning, Prince	A3724	10	.75
Time Will Tell—F-t. Happy Six	A3741	10	.75
To-morrow—F-t. Biese's Or.	A3756	10	.75
To-morrow Morning F-t. Elkins'	A3745	10	.75
TRIO DE LUTECE			
Orientale	A3727	10	.75
Simple Aveu	A3727	10	.75
Uncle Bud L. Williams & Band	A3736	10	.75
Vamp Me—F-t. Biese's Or.	A3756	10	.75
VAN AND SCHENCK			
All for the Love of Mike	A3735	10	.75
Georgia Cabin Door	A3753	10	.75
Kentucky Echoes	A3753	10	.75
You Can Have Him, I Don't Want	A3735	10	.75
Waltzing the Blues Specht & Or.	A3740	10	.75
Way Down Yonder in N.O. Seeley	A3731	10	.75
Western Stars Deiro	A3728	10	.75
WESTPHAL & HIS ORCH.			
See: Dance Music			
When Hearts Are Young Specht	A3760	10	.75
When I Was Seventeen Macbeth	A3733	10	1.00
Where Morning Glories Seagle	A3725	10	1.00
Who Cares?—F-t. Elkins' Orch.	A3751	10	.75
WILLIAMS, L. & DIXIE BAND			
Evil Blues	A3746	10	.75
Mexican Blues	A3736	10	.75
Pensacola Blues	A3746	10	.75
Uncle Bud	A3736	10	.75
Yale Songs Shannon Four	A3723	10	.75
YERKES' S.S. FLOTILLA OR.			
See: Dance Music			
You Can Have Him Van-Schenck	A3735	10	.75
You Gave Me Your Heart Dale	A3762	10	.75
You Need Someone Bayes	A3742	10	.75

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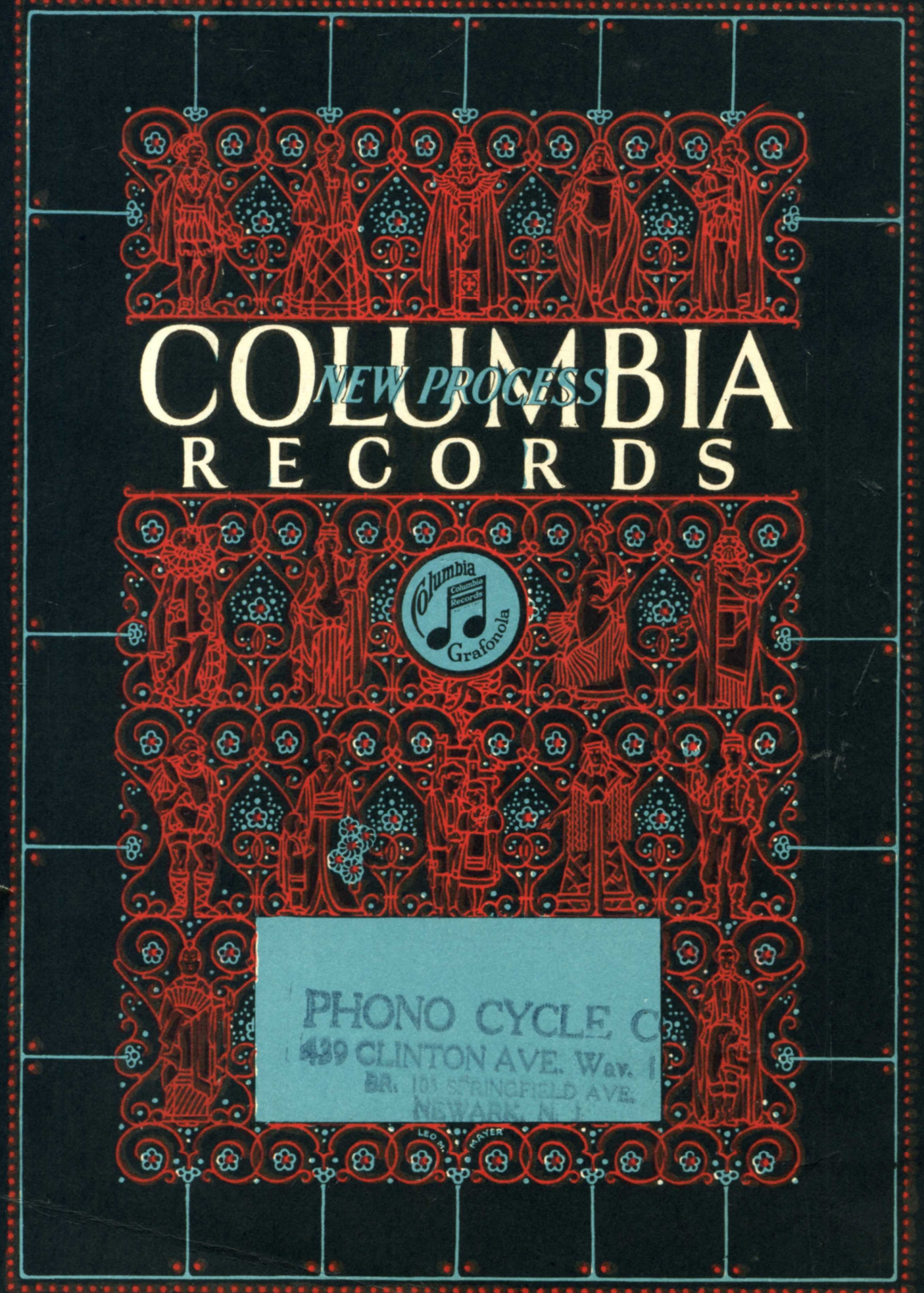
The February 1923 Supplement Cover

THE figures worked into the chaste design on the front cover of this Columbia Record Supplement are authentic characters from many of the best known operas. Three in the bottom row are of the most noted musical comedy stars in the world.

Representing, as they do, the best there is in all realms of music, these little figures truly represent Columbia Records.

Key to Figures

DON GIOVANNI (Mozart)	**MANON** (Massenet)	**PARSIFAL** (Wagner)	**ROMEO & JULIET** (Gounod)	**FAUST** (Gounod)
I PAGLIACCI (Leoncavallo)	**LAKMÉ** (Délibes)		**CARMEN** (Bizet)	**SAMSON & DELILAH** (Saint-Saëns)
WILLIAM TELL (Rossini)	**MADAMA BUTTERFLY** (Puccini)	**HANSEL & GRETEL** (Humperdinck)	**SNOW MAIDEN** (Rimsky-Korsakoff)	**CAVALLERIA RUSTICANA** (Mascagni)
THE MIKADO (Gilbert-Sullivan)	**BERT WILLIAMS**	**NORA BAYES**	**AL JOLSON**	**TALES OF HOFFMANN** (Offenbach)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